

STRANGER THINGS

#205

DIG DUG

Nancy and Jonathan swap conspiracy theories with a new ally as Eleven searches for someone from her past. 'Bob the Brain' tackles a difficult problem.

INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – NIGHT

Joyce stands at the phone, phone to her ear. The line rings.

HOPPER (ON PHONE): Hey, you reached Jim. I'm probably doing something incredible right now, and I can't-

Joyce sighs and hangs up the phone, sitting down at a small table in the corner of the room. She picks up the top drawing on a pile of Will's drawings, standing up and trying to figure out where it fits into the other drawings.

INT. BYERS HOUSE (HAWKINS) – HALLWAY – NIGHT

Joyce turns into the hallway, seeing if it fits in there.

INT. BYERS HOUSE (HAWKINS) – JOYCE'S ROOM – NIGHT

Joyce turns into her room, looking around for gaps. She spots a gap high on the wall, getting up onto her bed and reaching up to see if it fits. It does. Joyce grabs a piece of sticky tape from her jacket sleeve and uses it to stick the drawing into place.

WILL (O.S.): It's like...it's like I feel what the shadow monster's feeling.

INT. BYERS HOUSE (HAWKINS) – WILL'S ROOM – NIGHT

Will sits on the edge of his bed, sweating profusely. Mike walks around the room, running his hand over the connected drawings.

WILL (CONT'D): See what he's seeing.

MIKE: Like in the Upside Down?

WILL: Some of him is there. But some of him in here, too.

Mike stops and turns to look at Will.

MIKE: Here, like, in this house?

WILL: In this house and...in me.

Mike sits on the bed beside Will.

WILL (CONT'D): It's like...it's like he's reaching into Hawkins more and more. And the more he spreads, the more connected to him I feel.

MIKE: And the more you see these now-memories.

WILL: At first I just felt it in the back of my head.

Will reaches up and touches the back of his neck. He drops his hand.

WILL (CONT'D): I didn't even really know it was there. It's like when you have a dream, and you can't remember it unless you think really hard. It was like that. But now it's like...now I remember. I remember all the time.

MIKE: Maybe...maybe that's good.

WILL: Good?

MIKE: Just think about it, Will. You're like a spy now. A superspy. Spying on the shadow monster. If you know what he's seeing and feeling...maybe that's how we can stop him. Maybe all of this is happening for a reason.

WILL: You really think so?

MIKE: Yeah. Yeah, I really do.

Will looks down at the Mind Flayer drawing that sits on a box on the floor. Mike follows his gaze.

WILL: What if he figures out we're spying on him? What if he spies back?

MIKE: He won't.

WILL: How do you know?

Mike reaches out and puts his hand over Will's shaking one.

MIKE: We won't let him.

INT. HAWKINS TUNNEL SYSTEM – NIGHT

Hopper walks through the tunnels, breathing heavily and using his torch for guidance. A screeching sound comes from a distance behind him, and Hopper quickly grabs out his gun and turns.

HOPPER: Ugh!

There's nothing there. Hopper keeps walking, keeping his gun and torch up and ready. There's more screeching from a distance, seemingly in front of him this time. There's a soft hissing noise close by. Hopper looks up to see a huge spore cluster on the roof above him. The spore cluster spits spores directly into Hopper's face. He walks backwards, covering his face and coughing violently. He catches his breath and turns. A smaller spore cluster on the wall spits spores at him. He backs away, coughing.

HOPPER (CONT'D): Ugh!

Hopper turns and starts to stumble his way back the way he came, grunting and coughing. He struggles to walk. His vision blurs, making him rub his eyes. He falls to the ground, hitting his head on a vine and falling unconscious. The camera pans from the ground, where his hat and torch lay, up to the hole in the roof where Hopper came in. Vines start to cover the hole, sealing it up.

Cut to black.

MAIN TITLES.

CHAPTER FIVE: DIG DUG.

EXT. MOTEL – NIGHT

A man stands outside, approached by another man.

MAN 1: Hey.

MAN 2: Hey. Did you get 'em?

MAN 1: Yeah.

The men continue talking indistinctly as Jonathan's car pulls up to the motel.

INT. MOTEL – LOBBY – NIGHT

Jonathan opens the front door and Nancy walks in, followed by Jonathan. They approach the reception desk. The motel owner sits behind the desk, turned to the side and eating as she reads a book. Nancy and Jonathan share a look before Nancy reaches out to ding the bell. The motel owner doesn't look up.

NANCY: We'd like a...uh, a room.

MOTEL OWNER: We got those. You want a single or a double?

The motel owner finally looks at them.

NANCY and JONATHAN (IN UNISON) Double.

The motel owner looks at them pointedly, slurping a drink.

INT. MOTEL – ROOM – NIGHT

Nancy and Jonathan sit in separate beds, a bedside table in between the two beds. They sit in awkward silence.

JONATHAN: Nance...

Jonathan points at the light switch beside him.

JONATHAN (CONT'D): Uh, on or off?

Nancy smiles.

NANCY: Hmm.

JONATHAN: What?

NANCY: Nothing. Just...déjà vu.

Jonathan chuckles.

JONATHAN: Yeah.

NANCY: Don't you think it's weird?

JONATHAN: What?

NANCY: How we only seem to hang out when the world's about to end?

JONATHAN: It's not going to end.

NANCY: Feels like it.

Nancy sighs, looking at her palm. She reaches over and puts her hand palm up on the bedside table.

NANCY (CONT'D): Still have yours?

Jonathan reaches over and puts his hand next to Nancy's, palm up. Their scars line up.

JONATHAN: Yeah.

NANCY: Mmm...yeah, mine's bigger.

Jonathan chuckles.

JONATHAN: Congratulations.

NANCY: Thanks.

Nancy and Jonathan stare at each other, a mix of emotions on their faces. They pull their hands away, laying down in their beds, facing each other.

NANCY (CONT'D): What happened?

JONATHAN: What do you mean?

NANCY: To us? After everything, you just...disappeared.

Jonathan sighs.

JONATHAN: Yeah, Will needed me. And Steve...

NANCY: I waited.

JONATHAN: Yeah, like, only a month.

Nancy's eyebrows furrow. She rolls over in her bed.

NANCY: I want them off.

Jonathan lets out a small sigh, before he flicks off the lights and rolls over in his bed.

INT. BYERS HOUSE (HAWKINS) – WILL'S ROOM – DAY

Will wakes up with a gasp, sitting up in bed and breathing heavily. Mike looks up from the floor, where he spent the night in a sleeping bag.

MIKE: Will, what's wrong?

Will looks down at Mike with wide eyes, breathing shakily.

INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – DAY

Joyce sits on the floor, phone beside her, looking up at the drawings on the walls.

WILL (O.S.): Mum? Mum? Mum?

Will reaches out and puts his hand on Joyce's shoulder. She jumps slightly, quickly looking at him.

JOYCE: Yeah?

WILL: I saw him.

JOYCE: You saw who, baby?

WILL: Hopper. I think he's in trouble. I think he's going to die.

INT. HAWKINS TUNNEL SYSTEM – DAY

Hopper wakes with a gasp, wheezing. He grunts as he pushes himself to his knees. He retches, doubling over and spitting out black liquid. He grunts as he pushes himself to his knees again. He wipes his mouth with the back of his hand. Hopper grabs his torch and hat from the ground in front of him and quickly stands up, walking through the tunnel with his torch trained at the ceiling. He

desperately searches for the hole he created, reaching up for it. He comes to a dead end. He swings around.

HOPPER: Shit!

Hopper looks around, panting. He grabs his pocket knife and brings it up to his shoulder, making a nick in the arm seam of his jacket. He puts the torch in his mouth and rips the sleeve off.

INT. HAWKINS TUNNEL SYSTEM – DAY

Hopper walks through the tunnels, panting. He's tied the ripped-off jacket sleeve around his head, covering his mouth. He comes to a fork in the tunnel, looking left and right between them. He reaches into his pocket and pulls out a cigarette box, grabbing out a cigarette. He starts down the left tunnel, dropping cigarette chunks on the ground as he walks. Behind him, a vine snakes along the ground after him.

INT. SINCLAIR HOUSE – DINING ROOM – DAY

Charles sits at the table, reading a newspaper. Lucas sits on the other side of the table, poking his food with a fork. Erica sits between them, squeezing maple syrup onto her toast. Sue looks over at her from the kitchen.

SUE: That's enough, Erica.

ERICA: Uh-uh.

LUCAS: Dad?

CHARLES: Mmm-hmm?

Sue starts to walk in from the kitchen.

LUCAS: When Mum's mad at you, how do you make her not mad?

Sue sits down at the table across from Erica.

SUE: Hmm. That's a great question. How do you, hon?

CHARLES: First, I apologise. Then, I get your mother whatever she wants.

LUCAS: Even when he's wrong?

Charles drops the newspaper slightly to look at Lucas.

CHARLES: She's never wrong, son.

SUE: That's right.

Sue chuckles. Lucas stands up, grabbing his plate and heading into the kitchen.

SUE (CONT'D): Not hungry?

LUCAS: Not really.

Lucas sets his plate down on the kitchen bench and starts to walk out of the room.

SUE: Where you goin'?

LUCAS: To hang out with Dustin.

Lucas walks out of the room. Sue shakes her head slightly, looking over to see Erica drowning her toast in maple syrup. She gives Erica a disapproving look. Erica quickly stops squeezing and sets the bottle down.

ERICA: (softly) Sorry.

EXT. SINCLAIR HOUSE – FRONT YARD – DAY

Lucas runs outside, quickly getting his bike upright and biking up the driveway.

EXT. HENDERSON HOUSE – FRONT YARD – DAY

Lucas bikes past the house. Claudia stands in the front yard, looking for Mews and waving a small toy around.

CLAUDIA: Mews! Mewsy! Mews! Mewsy!

INT. HENDERSON HOUSE – LOUNGE ROOM – DAY

Dustin stands by the phone, the phone to his ear. Claudia opens the front door and walks inside, shutting the door behind her. She looks at Dustin.

CLAUDIA (CONT'D): Dusty, baby, you're sure she's not in your room?

Dustin holds a finger out to Claudia.

DUSTIN: Uh-huh.

AUTOMATED VOICE (ON PHONE): If you'd like to make a call...

DUSTIN: Uh-huh. Thank you so much, Mr. McCorkle. Thank you so much. You are a true lifesaver. All right, this was great.

The dial tone can be heard faintly from the phone, too soft for Claudia to hear.

DUSTIN (CONT'D): Thank you. All right. Have a good one. Bye-bye, now. All right. You, too.

Dustin hangs up the phone. He turns to face Claudia.

DUSTIN (CONT'D): All right, great news.

CLAUDIA: They found her?

Dustin walks over to Claudia.

DUSTIN: No. But they saw her wandering around Loch Nora.

Claudia starts to cry, looking relieved.

CLAUDIA: How did the poor baby get all the way out there?

DUSTIN: I don't know. Lost, I guess. But they're gonna look for her. And I'll stay here, just in case they call again. And you're gonna go help look? Yeah? Yeah?

Claudia nods and hugs Dustin.

DUSTIN (CONT'D): Give me a hug. Give me a hug. Go get her.

Claudia breaks away from Dustin and starts heading towards the front door, grabbing her things.

DUSTIN (CONT'D): You're gonna find her, all right?

CLAUDIA: Okay.

DUSTIN: We can find her.

CLAUDIA: We can find her.

DUSTIN: I love you.

Claudia opens the door.

CLAUDIA: I love you.

DUSTIN: I love you.

CLAUDIA: I love you.

DUSTIN: All right, go. All right.

Claudia walks out and closes the door. Dustin's smile immediately drops, and he starts towards the back of the house.

EXT. HENDERSON HOUSE – FRONT YARD – DAY

Dustin opens the doors to the storm cellar.

INT. HENDERSON HOUSE – HALLWAY – DAY

Dustin opens the doors of the linen closet, pulling the string to turn the light on. He grabs some equipment and backs out, kicking the door closed.

INT. HENDERSON HOUSE – KITCHEN – DAY

Dustin opens the fridge. He grabs some packaged meat and closes the fridge door.

INT. HENDERSON HOUSE – LOUNGE ROOM – DAY

Dustin drops a slice of bologna on the floor, taking a few steps back before dropping another slice.

INT. HENDERSON HOUSE – LOUNGE ROOM – DAY

Dustin suits up in his goalie gear, before walking out of the room and standing in the doorway. He walks towards his room.

INT. HENDERSON HOUSE – HALLWAY – DAY

Dustin stands outside his room, a bologna trail leading away from it.

DUSTIN: All right, Dart. Breakfast time.

Dustin slowly reaches an oven-mitted hand out, sliding the door open. As soon as the door is open, he starts to run away as quickly as his gear allows him.

DUSTIN (CONT'D): Oh, my God. Oh, my God. Oh, my God. Oh, my God. Oh, my God. Shit. Shit. Shit.

EXT. HENDERSON HOUSE – FRONT YARD – DAY

Dustin runs out the front door and down the steps.

DUSTIN (CONT'D): Shit. Shit. Shit. Shit. Shit. Shit.

EXT. HENDERSON HOUSE – FRONT YARD – DAY

Dustin runs down the steps towards the storm cellar.

DUSTIN (CONT'D): Shit. Shit. Shit. Shit. Shit. Shit. Shit.

INT. HENDERSON HOUSE – CUBBY HOUSE – DAY

Dustin runs into his cubby house, closing the door behind him. He pants, moving to look at the house through the slats.

DUSTIN (CONT'D): Come on. Come on, I know you're hungry.

Dustin lets out a small gasp when he sees Dart in the doorway of the front door. Dart makes his way out of the house, following the bologna trail and eating the slices as he walks over them.

DUSTIN (CONT'D): Yes. Yes, yes, yes.

Dart walks down the steps near the storm cellar, eating the bologna slices.

DUSTIN (CONT'D): Yes. Yes. Yes. Yes. Yes. Yes.

Dustin watches as Dart gets closer to the storm cellar, coming across the bologna slice at the opening.

DUSTIN (CONT'D): Yes. Yes. Yes. Yes. Yes. Yes. Yes.

Dart suddenly turns and looks directly at Dustin. Dustin's eyes widen and he scrambles backwards.

DUSTIN (CONT'D): Shit!

Dustin pants, waiting for Dart to do something. When nothing happens, Dustin moves to look through the slats again. Dart is standing outside, looking at him. Dustin quickly flattens himself against one of the walls, breathing heavily. Dart starts to walk towards the cubby house, chittering. Dustin takes a few deep breaths.

EXT. HENDERSON HOUSE – FRONT YARD – DAY

Dustin pushes the door of the cubby house open, yelling. He starts to run towards Dart. Dart screeches, trying to turn around and run backwards. Dustin lifts the hockey stick into the air and swings it at Dart, hitting the creature into the storm cellar. Dart tumbles down inside. Dustin runs over, yelling. He manages to close the doors as Dart runs up, stopping the creature from escaping. Dart growls. Dustin holds his body over the doors, grunting. Dart chitters.

DUSTIN (CONT'D): I'm sorry. You ate my cat.

EXT. BLOOMINGTON ROAD – DAY

A semi-truck drives along, breaks squealing as it comes to a stop.

TRUCK DRIVER (O.S.): All right. I think this is it.

INT. SEMI-TRUCK

Eleven sits in the passenger seat, looking out the window.

TRUCK DRIVER (CONT'D): Five-one-five Larrabee, right?

Eleven looks over at him.

ELEVEN: Yes. Five-fifteen.

The truck driver chuckles.

TRUCK DRIVER: All right, "five-fifteen". Sure.

Eleven opens the door and starts to get out.

ELEVEN: Thank you.

TRUCK DRIVER: Hey.

Eleven turns.

TRUCK DRIVER (CONT'D): You apologise to your mama, yeah? Huh? Must be scared half to death. How long has it been?

ELEVEN: Long time.

Eleven steps down and shuts the door. She turns around and watches as the truck pulls away. She turns around and starts down the driveway to the Ives house.

EXT. IVES HOUSE – FRONT YARD – DAY

Eleven walks up to the front door, looking nervous. She sighs. She knocks twice. When there's no answer, she knocks three times.

BECKY (O.S.): Go away!

Eleven jumps at the sudden yell from inside.

BECKY (CONT'D)(O.S.): I'm not interested!

Eleven starts to knock again, not stopping until Becky opens the door, the door kept mostly closed by the chain lock.

BECKY (CONT'D): Look, I don't want your Thin Mints, all right, kid?

ELEVEN: Thin Mints?

BECKY: Or your religious mumbo jumbo. Whatever you're selling, I ain't buying, okay?

Becky closes the door. Eleven takes a step back, slightly shocked. After a moment, she glares at the door and uses her powers to undo the chain lock.

INT. IVES HOUSE – HALLWAY – DAY

Becky turns around when she hears the sound of the chain lock undoing, looking confused. The door swings open, creaking. Eleven's nose bleeds.

ELEVEN: I want to see Mama.

Becky looks shocked and a little scared.

INT. IVES HOUSE – LOUNGE ROOM – DAY

Terry sits in her rocking chair, rocking slightly as she watches TV.

HOST (ON TV): Name a way you occupy your time when you're having a boring day at work.

The camera pans away from the TV and towards the doorway. A buzzer sound rings on the TV.

MIKE (ON TV): Drink coffee.

HOST (ON TV): "Drink coffee", said Mike.

Becky appears in the doorway, looking a little nervous. A bell dings on the TV.

HOST (CONT'D)(ON TV): Yeah! Five answers will beat it, Lynn.

Eleven slowly moves into the doorway. She looks at Becky before turning her attention to Terry.

LYNN (ON TV): Visit with other employees.

HOST (ON TV): "Visit with other employees".

TERRY: Rainbow.

A bell dings on the TV, garnering applause.

TERRY (CONT'D): Three to the right. Four to the left.

Eleven starts to walk towards Terry.

ELEVEN: Mama?

TERRY: Breathe. Sunflower. Rainbow. Three to the right. Four to the left.

ELEVEN: Mama, can you hear me?

TERRY: Four-fifty. Breathe. Sunflower.

Eleven kneels in front of Terry, a little off to the side.

TERRY (CONT'D): Rainbow.

ELEVEN: Mama? It's me...Jane.

Eleven reaches out her hand and places it over Terry's.

ELEVEN (CONT'D): I'm here now.

Terry looks at Eleven.

TERRY: Breathe. Sunflower. Rainbow. Four-fifty.

Eleven turns to look at Becky. Terry looks at the TV.

TERRY (CONT'D): Breathe. Sunflower.

ELEVEN: What's wrong with Mama?

TERRY: Rainbow. Four-fifty.

Becky looks as if she's about to cry.

EXT. MURRAY'S WAREHOUSE – FRONT YARD – DAY

Jonathan's car pulls up.

INT. JONATHAN'S CAR

JONATHAN: Are you positive this is the right place?

NANCY: "3833". Yeah.

JONATHAN: All right.

EXT. MURRAY'S WAREHOUSE – FRONT YARD – DAY

Nancy and Jonathan get out of the car, closing the doors behind them before they start to walk towards the front door. A train horn sounds in the distance. They stand in front of the front door. It has 'KEEP DOOR CLOSED' spray painted on the front. Jonathan presses the intercom buzzer. They wait for something to happen.

MURRAY (ON SPEAKER): Look at the camera. The camera.

Jonathan starts looking for a camera on the buzzer.

JONATHAN: What camera?

MURRAY (ON SPEAKER): Not the loudspeaker. Above you, to the right.

Nancy and Jonathan follow Murray's directions and look up, finding the camera. They turn their bodies to be facing it. The door unlocks and opens, and Nancy and Jonathan turn to see Murray in the doorway.

MURRAY (CONT'D): Nancy Wheeler. Jonathan Byers. You two are a long way from home.

Murray turns and starts gesturing for Nancy and Jonathan to walk inside. They share a look before walking past him. Murray steps out and looks around before he quickly shuts the door.

INT. MURRAY'S WAREHOUSE – LOUNGE ROOM – DAY

He opens the door and walks inside, Nancy and Jonathan behind him.

MURRAY (CONT'D): Well...I hope you didn't come all this way to tell me about the bear in the Harrington kid's backyard. I've heard that one already.

INT. MURRAY'S WAREHOUSE – STUDY – DAY

Murray unlocks the door and slides it open, looking at Nancy and Jonathan to see their reactions. They walk past him, walking over to the maps of information he's pinned up on pinboards.

MURRAY (CONT'D): Take a look. Go ahead, don't be shy. I followed up on 200 tips, most bogus, but that's how these things always go, okay? I know every last step Barbara took that day, every last person she talked to. The answer to what happened to your friend, it's up here somewhere. I assure you that. I just gotta connect the right dots.

NANCY: Timeline's wrong.

MURRAY: I'm sorry.

NANCY: Your timeline is wrong. And the girl with the buzzed hair, she's not Russian. She's from Hawkins Lab. Her name was Eleven.

JONATHAN: You might wanna sit down for this.

EXT. PALACE ARCADE – DAY

Billy pulls up, music playing loud. Max gets out of the car.

BILLY: If you're not out in an hour-

MAX: Walking home. Yeah, yeah, I know.

BILLY: Hey! Watch the attitude, shitbird.

Max grabs her skateboard out of the car and shuts the door. Billy immediately drives away, tires screeching. Max flips the bird at him as he drives off, before she heads towards the arcade's door.

INT. PALACE ARCADE – DAY

Max walks inside, heading straight to Dig Dug. She stops when she sees an 'OUT OF ORDER' sign on the screen, looking at it in disbelief. Keith walks around the corner, eating a bag of cheese puffs.

KEITH: Sorry about that, Road Warrior.

MAX: What happened?

KEITH: Short circuit in the motherboard. A real bummer. But fret not. I got another machine up and running in the back.

INT. PALACE ARCADE – DAY

Keith leads Max to the back room, swinging open the counter flap. He hands the bag of cheese puffs to Max.

KEITH (CONT'D): Hold these.

Keith reaches into his pocket and grabs out the key to the back room, using it to unlock the door.

INT. PALACE ARCADE – BACK ROOM – DAY

Keith lets the door open, revealing Lucas sitting at a turned off arcade game. Lucas gives Max an awkward smile. Max looks annoyed but walks into the room, turning to look at Keith. Keith grabs the door handle.

KEITH (CONT'D): You better get me that date now, Sinclair.

LUCAS: I told you I would.

Keith makes a weird noise and holds his hand up.

KEITH: And keep things PG in here, all right?

Keith winks before closing the door, leaving Max and Lucas alone in the room. Max turns to look at Lucas, walking over.

MAX: What is this shit, stalker?

Lucas stands up.

LUCAS: Sorry. I just needed a safe place.

MAX: A safe place to what? Be creepy?

LUCAS: Listen. I'm gonna tell you the truth about everything that happened last year. But if anyone finds out, you could be arrested.

Lucas sighs.

LUCAS (CONT'D): Possibly killed.

MAX: Killed?

LUCAS: I need to know. Do you accept the risk?

MAX: Oh, my God! This...this is so stupid.

LUCAS: Do you accept the risk?

Max thinks about it.

MAX: Yeah. Sure. Fine. I accept the risk.

Max sets her skateboard down on the ground and sits down in a chair, arms folded. Lucas sits on a chair opposite her.

MAX (CONT'D): Let's hear it.

LUCAS: Last year...Will didn't get lost in the woods. He got lost somewhere else.

INT. BYERS HOUSE (HAWKINS) – WILL'S ROOM – DAY

Will sits at his desk, drawing. Joyce and Mike stand behind him, watching. Will stops drawing. Joyce leans forward to look.

JOYCE: Hey, is this where you saw him? Is this where you saw Hopper?

WILL: I think so. Yeah.

JOYCE: Okay.

Joyce takes the drawing and starts looking around the room, trying to find a match.

INT. BYERS HOUSE (HAWKINS) – HALLWAY – DAY

Joyce walks out of Will's room, looking around for a match for the drawing.

INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – DAY

Joyce walks around, looking for a match for the drawing.

INT. BYERS HOUSE (HAWKINS) – KITCHEN – DAY

Mike walks around, looking for a match for the drawing.

INT. BYERS HOUSE (HAWKINS) – DINING ROOM – DAY

Joyce walks around, looking for a match for the drawing.

MIKE (O.S.): Here!

INT. BYERS HOUSE (HAWKINS) – KITCHEN – DAY

Mike stands in front of the fridge, pointing to a group of drawings on the door. Joyce runs over to him, placing the drawing against the ones on the fridge. It's a match.

JOYCE: Okay, so...so Hopper is here?

MIKE: Yeah. Now we just need to find out where here is, right?

JOYCE: Right.

MIKE: Did he say anything? I mean, before he left?

JOYCE: Uh, some...something about vines?

There's the sound of a car approaching, and Joyce and Mike look up at the front of the house.

JOYCE (CONT'D): Hopper.

INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – DAY

Joyce and Mike run in, looking out the window. Instead of Hopper's truck, they see Bob's car.

EXT. BYERS HOUSE (HAWKINS) – FRONT YARD – DAY

Joyce opens the front door and walks out, closing the door behind her before walking to the edge of the porch. Bob walks up, carrying a bunch of board games.

BOB: Surprise. I would've called, but you said not to clog up the line.

JOYCE: You know, I...we're fine, we don't need anything.

BOB: When I was sick as a kid, and I was sick all the time as a kid, nothing made me feel better than focusing on these brain teasers.

JOYCE: Those are great. Ah...

BOB: I could teach him how to play.

JOYCE: You know, he's sleeping.

BOB: Okay. I could wait with you?

JOYCE: Listen, it's just not a good time. But, um, you know what? I'll call you, okay?

Joyce kisses Bob's cheek.

JOYCE (CONT'D): Thank you.

BOB: You sure?

JOYCE: Yeah.

BOB: Well, have him call me. They don't call me Bob the Brain for nothing.

Bob starts walking back to his car. Joyce chuckles. She turns to head back inside before she has a realisation. She turns back to look at Bob.

JOYCE (CONT'D): Bob!

Bob turns.

BOB: That's my name.

INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – DAY

Bob stands in the middle of the room, holding the pile of board games and looking around at the drawings on the floor and wall. Joyce, Will, and Mike stand behind him.

BOB (CONT'D): Huh. Hmm.

Bob turns to look at Will.

BOB (CONT'D): You drew all these yourself?

JOYCE: Mmm-hmm.

Will nods. Bob turns to look at the walls.

BOB: Why, exactly?

JOYCE: I...I told you the rules. No questions, okay?

BOB: Yeah.

Joyce turns and starts walking towards the kitchen. Bob, Will, and Mike stay put.

JOYCE: We...we just need you to help us figure out what...

Joyce turns to look at Bob.

JOYCE (CONT'D): Bob? Bob? Over here.

Bob turns. He hands the pile of board games to Mike.

INT. BYERS HOUSE (HAWKINS) – KITCHEN – DAY

She draws an X on the drawings in red crayon. Bob, Mike, and Will enter the room.

JOYCE (CONT'D): Where...where this is.

MIKE: That's the objective. Find the X.

BOB: Yeah? What's at the X? Pirate treasure?

Bob chuckles.

JOYCE: Bob, no questions.

BOB: Okay.

Bob looks around, clicking his tongue. He reaches out to grab Joyce, starting to lead her away from the kitchen.

BOB (CONT'D): Let me talk to you for a second. Hang on, guys.

INT. BYERS HOUSE (HAWKINS) – JOYCE'S ROOM – DAY

Joyce and Bob walk in. Joyce turns to look at Bob.

BOB (CONT'D): Joyce, you can talk to me. You know that, right?

JOYCE: Yeah. What's the problem, exactly?

BOB: What's the problem?

Bob looks at the drawings on the walls.

BOB (CONT'D): Joyce, Will doesn't look well. You don't look well. What's going on?

JOYCE: Nothing. Nothing.

BOB: Is this an episode? Is this one of Will's episodes?

JOYCE: No. No! No.

BOB: I...I'm sorry, I just...I don't...see how any of this is good for Will, or for you. And even if I wanted to play along, I mean, how could I figure anything out if I don't understand the context of the game?

Bob looks past Joyce, noticing something. Joyce turns.

BOB (CONT'D): Or...

JOYCE: What? What is it?

Bob looks at the drawings against the window, which create the shape of a love heart.

BOB: I know that shape. It's Lovers' Lake. It's Lover's Lake. I get it.

INT. BYERS HOUSE (HAWKINS) – HALLWAY – DAY

Bob moves out of Joyce's room and into the hallway. He looks at the drawings with a newfound understanding. He points at a group of drawings.

BOB (CONT'D): Okay, I get it. That's Lake Jordan.

Bob continues down the hallway. Joyce walks after him.

BOB (CONT'D): And if that's Lake Jordan, then you can probably find...

Bob points at another group of drawings.

BOB (CONT'D): Yeah, that's, uh, Sattler's quarry.

INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – DAY

Bob turns and walks in.

BOB (CONT'D): And if you just follow it naturally...it moves to...the Eno River.

Bob points at another group of drawings.

BOB (CONT'D): And there it is. That's the Eno, do you see it?

Joyce tilts her head, trying to follow. Bob starts to walk towards the dining room.

BOB (CONT'D): Okay, so the lines aren't roads. But they act like roads.

INT. BYERS HOUSE (HAWKINS) – KITCHEN – DAY

Joyce walks in.

BOB (CONT'D): And they act like roads cause when you follow 'em, you'll see...

Bob walks into the kitchen.

BOB (CONT'D): They don't go over water. And that's the giveaway. That's the giveaway. Ha!

Bob starts to walk around the kitchen table, where Will and Mike sit, to stand in the middle of the kitchen.

BOB (CONT'D): Don't you get it? It's not a puzzle, it's a map. It's a map of Hawkins.

Mike looks at Will. Bob lets out a laugh. Joyce looks shocked. Bob chuckles and looks at Will.

BOB (CONT'D): Right, Will?

INT. HAWKINS TUNNEL SYSTEM – DAY

Vines slither along the ground. Hopper steps on one with a heavy foot, causing it to squeal. He drops a cigarette piece and keeps walking. There's radio static.

HOPPER: Does anybody copy? Look, if anybody copies, this is Jim Hopper, Hawkins' Chief...

Hopper steps on something and stops walking. There's radio static. He looks around, finding himself in the Hub. There's blood and bones all over the floor, but it is unclear what they're from. Hopper's torchlight lands on a mangled, unidentifiable and barely breathing. Hopper nudges it with his foot, causing it to move with a screech. Hopper jumps back with a gasp. He looks up, seeing a thick wall of vines nearby. He slowly approaches it and flicks open his lighter, holding the flame up to a vine. It screeches and pulls back. Hopper does it again, getting the same outcome. He turns to look down one of the tunnels, figuring out what he needs to do.

INT. HAWKINS TUNNEL SYSTEM – HUB – DAY

Hopper breaks a large bone off a skeleton, pulling his jacket off and wrapping it around one end of the bone. He takes his lighter and holds it against part of the jacket, setting it aflame. He walks over and holds the bone torch against the wall of vines, causing them to screech and pull away. Hopper steps away, sticking the bone torch into the ground before walking back to the wall of vines. He starts to tear at the membrane revealed by the retreated vines, grunting.

EXT. HENDERSON HOUSE – FRONT YARD – DAY

Dustin picks up a shovel of dirt and throws it into a hole, burying Mews. He sticks the shovel into the ground.

DUSTIN: Guys, this is Dustin again. Does anyone copy? This is a code red. I repeat, a code red!

INT. HENDERSON HOUSE – KITCHEN – DAY

Dustin rifles through the cupboards for cleaning products.

DUSTIN (CONT'D): I really need someone to pick up here.

Dustin pulls some rubber gloves on.

DUSTIN (CONT'D): Hopper's MIA, and I've got a code red. Code red!

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

Dustin scrubs at the blood on his carpet.

DUSTIN (CONT'D): All right, it's Dustin again. Seriously, I have a code red.

INT. SINCLAIR HOUSE – LUCAS' BEDROOM – DAY

Erica holds Lucas' Supercomm.

ERICA: Could you please shut up?

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

DUSTIN: Erica? Erica, is Lucas there?

INT. SINCLAIR HOUSE – LUCAS' BEDROOM – DAY

DUSTIN (CONT'D)(ON SUPERCOMM): Where is he?

Erica picks up Lucas' He-Man action figure.

ERICA: Don't know. Don't care.

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

DUSTIN: Is he with Mike?

INT. SINCLAIR HOUSE – LUCAS' BEDROOM – DAY

ERICA: I like I said, I don't know and I don't care.

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

DUSTIN: Please tell him that it's super important. Please tell him that I have a code-

INT. SINCLAIR HOUSE – LUCAS' BEDROOM – DAY

ERICA: Code red?

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

DUSTIN: Yep, code red. Exactly.

ERICA (ON SUPERCOMM): Mmm-hmm.

INT. SINCLAIR HOUSE – LUCAS' BEDROOM – DAY

ERICA (CONT'D): I got a code for you instead. It's called code shut-your-mouth.

Erica turns the Supercomm off.

INT. HENDERSON HOUSE – DUSTIN'S ROOM – DAY

There's radio static.

DUSTIN: E...Erica?

EXT. IVES HOUSE – FRONT YARD – DAY

BECKY (O.S.): I just need a little help understanding, sweetie, okay?

INT. IVES HOUSE – DINING ROOM – DAY

Becky and Eleven sit at the kitchen table. Eleven leans back slightly to stare at Terry in the lounge room.

BECKY (CONT'D): Can you tell me where you came from? Where you've been all this time?

Eleven doesn't say anything, staring at Terry.

BECKY (CONT'D): A policeman and a woman came looking for you last year. Did they find you?

ELEVEN: She won't get better...will she?

BECKY: They don't think so, no.

Becky sniffles.

BECKY (CONT'D): But she's not in any pain. She's just stuck, they think. Like in a dream. A long dream.

Eleven looks at Becky.

ELEVEN: A good dream?

BECKY: I hope so.

Eleven sighs. She looks back at Terry.

ELEVEN: Is it the same dream?

BECKY: We don't know. Sometimes she says different words. But usually those.

Eleven starts to cry softly. Becky reaches a hand across the table, tearing up herself.

BECKY (CONT'D): She always believed that you were out there. She always believed that you'd come home one day.

Eleven looks at Becky.

ELEVEN: Home?

BECKY: Yeah, home.

Eleven leans forward and grabs Becky's hand, sniffing.

INT. IVES HOUSE – NURSERY – DAY

Becky opens the door, standing off to the side to let Eleven into the room. Eleven looks at the nursery, still set up for the baby Jane that never came home. She looks at Becky before making her way into the room, looking around at everything. Becky follows behind, giving her space. Eleven approaches the crib and stands beside it, looking into it before reaching in and grabbing the teddy bear that was inside. She gives a small smile.

ELEVEN: Pretty.

BECKY: I can get you a real bed, and you can stay here with me if you want. How's that sound?

Eleven thinks about it before nodding. She puts the teddy bear back inside the crib.

BECKY (CONT'D): I wanna help you, but to really do that, I need you to talk to me, okay? Doesn't have to be now. Doesn't have to be today. But when you're ready. Okay?

Eleven waits a few moments before giving a small nod, turning to look at Becky.

ELEVEN: Okay.

In the hallway, one of the light fixtures flickers. Eleven notices, moving around Becky to walk towards it. Becky turns.

BECKY: Oh, yeah, that.

INT. IVES HOUSE – HALLWAY – DAY

Eleven walks out of the nursery and looks up at the light fixture. It flickers again. Becky follows after her, standing in the doorway.

BECKY (CONT'D): That happens sometimes. Old house, bad wiring...

Further down the hallway, another light fixture flickers. Eleven looks at it.

BECKY (CONT'D): Or if you ask my crazy Aunt Shirley, it's...

The light fixture flickers again. Eleven walks towards it. Becky looks at Eleven.

BECKY (CONT'D): Haunted.

The light fixture flickers again. Eleven turns away from it and starts walking down the stairs.

INT. IVES HOUSE – STAIRCASE – DAY

The light fixture on the wall flickers as Eleven walks past it. Becky follows.

INT. IVES HOUSE – KITCHEN – DAY

Eleven steps out of the staircase and stands still, looking around. A lamp near another doorway flickers. Eleven looks at it and walks over.

BECKY (CONT'D): Sweetie, really, it's just the wiring.

Eleven shakes her head. She steps backwards and looks through the doorways at Terry, who is sitting in the lounge room. The lamp next to Terry flickers. Eleven looks at Becky before walking through the doorway. Becky looks slightly confused but starts to follow.

INT. IVES HOUSE – LOUNGE ROOM – DAY

Terry sits in the rocking chair, muttering indistinctly as she watches TV. Eleven walks up to her and kneels beside her. Becky stands in the doorway.

ELEVEN: It's Mama.

TERRY: Sunflower. Rainbow.

Eleven reaches out and wipes the blood that is trickling from Terry's nose.

TERRY (CONT'D): Three to the right. Four to the left.

BECKY: I...I don't understand.

TERRY: Four-fifty.

ELEVEN: She knows I'm here.

The TV channel changes suddenly, making Becky jump and look over in shock. Eleven looks at the TV. The channel changes again. Eleven stands up. The channel changes again. Eleven starts to walk towards the TV. The channel changes again, again, again, and again, until it finally plays radio static.

ELEVEN (CONT'D): She wants to talk.

TERRY: Rainbow.

INT. BYERS HOUSE (HAWKINS) – KITCHEN – DAY

Bob sits at the kitchen table. He places a map of Hawkins down on the table, alongside a notepad and a thin ruler.

BOB: All right.

Bob reaches into his jacket pocket and pulls out a pen, clicking it on. He writes things down in accordance with the map.

BOB (CONT'D): All right. I'm 3.6 inches, what do you got?

INT. BYERS HOUSE (HAWKINS) – JOYCE'S ROOM – DAY

Mike stands by the group of drawings that represents Lovers' Lake, holding the end of a tape measure against the window.

MIKE: I'm not sure. Mrs. Byers?

INT. BYERS HOUSE (HAWKINS) – HALLWAY – DAY

Joyce walks away from her room, holding the other end of the tape measure.

JOYCE: Hold on.

INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – DAY

Joyce rounds the corner, holding her end of the tape measure up to the group of drawings that represents Tippecanoe.

JOYCE (CONT'D): Twenty-one feet, four inches.

BOB: What about Tippecanoe to Danford Creek?

JOYCE: Danford? Where's Danford?

INT. BYERS HOUSE (HAWKINS) – DINING ROOM – DAY

Will looks around.

WILL: Dining room.

Joyce runs into the dining room, holding her end of the tape measure up to the group of drawings that represents Danford Creek.

JOYCE: Sixteen feet, ten inches.

BOB: What about Danford to Jordan?

INT. BYERS HOUSE (HAWKINS) – KITCHEN – DAY

Joyce pulls the tape measure and walks towards the kitchen, followed by Will.

JOYCE: Oh, come on. This has gotta be enough.

BOB: It's not. It's...it's really not.

Joyce and Will stand at the kitchen table, looking at the map. Mike walks into the room from the dining room.

JOYCE: Okay. Can't you figure it out?

BOB: Well, it's hard. The ratio isn't exactly one-to-one. I mean, if you're twisting my arm, and you are twisting my arm, I would say that the X is...

Bob draws a line on the map.

BOB (CONT'D): Maybe a half mile southeast of Danford?

Joyce gasps.

JOYCE: Thank you.

Joyce kisses Bob's cheek.

JOYCE (CONT'D): Thank you.

Joyce grabs the map and starts to head towards the front door. Will and Mike share a look before following her. Bob takes a minute to register what's happening.

BOB: What? Are we...we really going?

EXT. WHEELER HOUSE – FRONT YARD – DAY

Dustin bikes down the driveway, stopping beside the path and dropping his bike before running up to the front door.

KAREN (O.S.): I don't know, Cath.

INT. WHEELER HOUSE – STUDY – DAY

Karen sits at the desk, phone to her ear and sipping a glass of wine. We see Ted sitting on the recliner in the lounge room behind her.

KAREN (CONT'D): Maybe if it was Margaret Thatcher, that'd be another story.

Karen takes a sip of her wine. The doorbell rings. Karen rolls her eyes and sets the glass down.

KAREN (CONT'D): Just a second, Cath.

Karen covers the bottom end of the phone. The doorbell rings a few more times.

KAREN (CONT'D): Ted, can you get that please?

Karen goes back to the phone.

KAREN (CONT'D): Sorry.

The doorbell rings again. In the lounge room, Ted looks annoyed to have been disturbed. The doorbell rings again.

TED: I got it.

EXT. WHEELER HOUSE – FRONT YARD – DAY

Dustin stands in front of the front door. Ted opens the door, standing in the doorway.

DUSTIN: Your line has been busy for over two hours, Mr. Wheeler. Do you realise this?

TED: Oh, I do realise.

DUSTIN: Is Mike home?

TED: No.

DUSTIN: No? Well, where the hell is he?

TED: Karen, where's our son?

INT. WHEELER HOUSE – STUDY – DAY

Karen covers the bottom of the phone.

KAREN: Will's!

EXT. WHEELER HOUSE – FRONT YARD – DAY

TED: Will's.

Dustin sighs.

DUSTIN: No one's picking up there. Nancy. What about Nancy?

TED: Karen, where's Nancy?

INT. WHEELER HOUSE – STUDY – DAY

Karen sighs, covering the bottom of the phone.

KAREN: Ally's!

EXT. WHEELER HOUSE – FRONT YARD – DAY

TED: Ally's. Our children don't live here anymore. You didn't know that?

DUSTIN: Seriously?

TED: Am I done here?

DUSTIN: Son of a bitch. You know, you're really no help at all, you know that?

Dustin turns and walks away from the front door.

TED: Hey! Language.

EXT. WHEELER HOUSE – FRONT YARD – DAY

Dustin walks up the path to his bike, picking it up and starting to walk it back to the road. He looks up when he sees Steve's car pull up outside, dropping his bike again and staring. Steve parks his car and gets out, shutting the door behind him. He walks around the nose of the car and starts to head towards the front door. He holds a bouquet of red roses.

STEVE: Listen...I've been thinking...I love you. I'm sorry. I'm sorry? What the hell am I sorry for?

DUSTIN: Steve.

Steve looks over to see Dustin walking towards him, stopping to talk.

DUSTIN (CONT'D): Are those for Mr. or Mrs. Wheeler?

Steve looks at the bouquet.

STEVE: No.

DUSTIN: Good.

Dustin grabs the bouquet and starts walking up the lawn to Steve's car. Steve turns to look at Dustin but doesn't move.

STEVE: Hey. What the hell? Hey!

DUSTIN: Nancy isn't home.

STEVE: Where is she?

DUSTIN: Doesn't matter. We have bigger problems than your love life.

Dustin opens the passenger door, turning to look at Steve.

DUSTIN (CONT'D): Do you still have that bat?

STEVE: Bat? What bat?

DUSTIN: The one with the nails?

STEVE: Why?

DUSTIN: I'll explain it on the way.

Dustin gets into the passenger seat. Steve waits a moment before running up the lawn.

STEVE: Now?

DUSTIN: Now!

Dustin closes the passenger door.

INT. HAWKINS TUNNEL SYSTEM – DAY

Hopper claws at the dirt, trying to create a hole to the surface. He starts to tire, panting. He pulls himself out of the hole and sits on the ground below it, leaning against the wall below it. He groans and coughs. Hopper reaches into his pocket and pulls out a box of cigarettes. A vine slithers towards him, wrapping around his ankle. Hopper starts to light the cigarette when he notices the vine around his leg. More start to join it. Hopper pulls his leg away.

HOPPER: Son of a bitch!

Hopper stands up and tries to move but is unable to, the vines around his ankles holding him to the ground. He reaches into his back pocket and grabs his pocket knife, bending down to start cutting at the vines. A vine slithers up his back and over his shoulder, pulling him down onto his back. He struggles as vines wrap around his body, too strong for him to break out.

HOPPER (CONT'D): Wait. Wait. No, no! No! No!

Hopper grunts as he struggles, unable to move. He desperately reaches his hand out for the dropped pocket knife, but it's out of his reach. Soon, most of his body is covered by vines.

EXT. MERRILL FARM – PUMPKIN PATCH – DAY

Hopper's truck, shovel, and dirt piles remain untouched from where he left them. There's muffled screaming.

LUCAS (O.S.): And that was the last we ever saw of her. After that, she was just gone.

INT. PALACE ARCADE – BACK ROOM – DAY

Max and Lucas sit on chairs opposite each other.

LUCAS (CONT'D): I can't believe it's been that long. Feels like yesterday.

MAX: Yeah, I mean, I bet. Wow.

LUCAS: It's crazy. I know.

MAX: It's crazy, but...I really liked it.

Lucas looks confused.

LUCAS: Liked it?

MAX: Yeah. Well, I mean, I had a few issues.

LUCAS: Issues?

MAX: I just felt it was a little derivative in parts.

LUCAS: What are you talking about?

MAX: I just wish it had a little more originality. That's all.

LUCAS: You don't believe me?

MAX: Lucas, come on, seriously? How gullible do you think I am?

LUCAS: Why would I make this up?

MAX: I don't know. To impress me or something? Or you're just, like, insane.

Lucas stands up.

LUCAS: I tell you all of this. I mean, top-secret stuff. Risking my life. And this is how you react?

Max chuckles.

MAX: Risking your life?

LUCAS: Oh, so this is funny to you?

MAX: Yeah. I mean...kind of funny.

Lucas looks annoyed.

MAX (CONT'D): Stupid, but funny.

Max stands up, grabbing her skateboard and heading for the door.

LUCAS: Where are you going?

Max turns around.

MAX: Story time's over, isn't it?

Max opens the door.

INT. PALACE ARCADE – DAY

Keith opens the counter flap for Max to walk out, followed closely by Lucas.

LUCAS: What's wrong with you?

Max stops walking and turns around.

LUCAS (CONT'D): I gave you what you wanted.

MAX: I wanted to be a part of the group, not a part of some joke.

LUCAS: It's not a joke.

MAX: You did a good job, okay? You can go tell the others I believed your lies if it gets you experience points or whatever.

Max turns and starts to walk towards the front door. Lucas follows and grabs her arm, turning her to face him.

LUCAS: We have a lot of rules in our party, but the most important is, "friends don't lie". Never ever. No matter what.

MAX: Is that right?

Max turns and walks over to the Dig Dug machine. Lucas follows. Max points at the 'OUT OF ORDER' sign on the machine.

MAX (CONT'D): Then how do you explain this?

Max rips the sign off the machine and sticks it onto Lucas' jumper. Lucas sighs, pulling it off.

LUCAS: I had to do that. To protect you.

MAX: To protect me from who, exactly? The big bad government baddies from Hawkins Lab?

Max starts to set her things down by the machine. Lucas looks around.

LUCAS: Lower your voice.

MAX: Or maybe it was to protect me from the Demogorgon from another dimension?

LUCAS: Max, I'm serious, shut up!

MAX: Oh, no, no, no, no, no! You know what it was? It was Eleven. The girl-

Lucas slaps his hand over Max's mouth.

LUCAS: Stop talking.

Lucas looks around briefly. Max looks at him with wide eyes.

LUCAS (CONT'D): You're going to get us killed. Do you understand?

Max grabs Lucas' wrist and pulls his hand away from her mouth. She looks as though she's starting to believe him.

MAX: You're serious?

LUCAS: I really wish I wasn't.

MAX: Prove it.

LUCAS: I can't.

MAX: So what? I'm supposed to just trust you?

LUCAS: Yes.

The sounds of a revving car engine and screeching tires can be heard outside. Max's head whips to look in the direction of the sounds. She quickly grabs her things and heads to the front door. She looks out the window to see Billy parked outside. Lucas walks behind her.

MAX: Shit. I gotta go. Um...

Max turns to face Lucas, grabbing his hand.

MAX (CONT'D): Don't follow me out. Okay?

Max turns, opening the door to walk out.

LUCAS: Do you believe me?

Max doesn't answer, running up to Billy's car. Lucas stands in the doorway, watching as Max gets into the car, before he lets the door close.

INT. BILLY'S CAR

Billy looks out the window.

BILLY: The hell I tell you?

MAX: I'm not late.

BILLY: You know what I'm talking about.

MAX: Oh, Lucas?

Billy scoffs.

BILLY: So he has a name now, huh?

MAX: It...it's a small town, okay? We weren't hanging out.

BILLY: Hmm. Well, you know what happens when you lie.

MAX: I'm not lying.

Billy looks at Max as if he doesn't believe her but drives off anyway. As soon as they're gone, Lucas opens the front door and runs out. Max turns her head briefly to look at him before looking forward.

OWENS (O.S.)(ON TAPE RECORDER): What if they try to replicate that? The more attention we bring to ourselves...

INT. MURRAY'S WAREHOUSE – STUDY – DAY

Nancy and Jonathan lean against the desk pushed against the pinboards, Nancy playing the recording of Owens. Murray sits on the couch opposite them, listening.

OWENS (CONT'D)(ON TAPE RECORDER): The more people like the Hollands know the truth, the more likely that scenario becomes. You see why I have to stop the truth from spreading, too. Just the same as those weeds there. By whatever means necessary.

Nancy clicks the tape recorder off.

NANCY: So, is it enough?

Murray blinks and looks at her.

NANCY (CONT'D): The tape recording, is it enough? Is it incriminating?

Murray says nothing, standing up and walking out to of the room. Nancy and Jonathan share a look.

INT. MURRAY'S WAREHOUSE – KITCHEN – DAY

Murray puts a bottle of vodka and a glass down on the bench, grabbing some ice cubes from the freezer and putting them into his mixer cup. Nancy and Jonathan walk in, looking annoyed. Murray starts pouring himself a drink.

NANCY (CONT'D): What are you doing?

MURRAY: Thinking.

NANCY: With vodka?

MURRAY: It's a central nervous system depressant. So yes, with vodka.

Murray grabs his glass and walks around Nancy and Jonathan.

INT. MURRAY'S WAREHOUSE – LOUNGE ROOM – DAY

Murray sets his glass down and grabs a vinyl out of his collection

NANCY: Music? Really?

MURRAY: Yes. It helps me...

Murray opens the lid to his record player.

JONATHAN: What? Think?

Murray sighs heavily, nodding. He places the vinyl into the player and carefully closes the lid as it starts to play jazz music. Murray grabs his glass and slowly walks into the middle of the room. Nancy and Jonathan watch from the side. Nancy walks towards him, looking annoyed.

NANCY: How long is this gonna take?

MURRAY: Longer if you keep talking.

NANCY: Is the tape incriminating or not? It's a simple question.

Murray laughs. He looks at Nancy.

MURRAY: There's nothing simple about it. Nothing simple about anything you've told me.

Jonathan walks over.

JONATHAN: You don't believe us, do you?

MURRAY: I believe you, but that's not the problem. You don't need me to believe you. You need them to believe you.

JONATHAN: Them?

Murray gestures at his collection of TVs, all piled up against a wall.

MURRAY: Them. With a capital "T".

Murray walks over to his collection of TVs.

MURRAY (CONT'D): Your priest, your postman, your teacher, the world at large.

Murray scoffs.

MURRAY (CONT'D): They won't believe any of this.

NANCY: That's why we made the tape.

MURRAY: Oh. That's easy to bury. Easy.

NANCY: He admits it. You heard it. He admits culpability.

MURRAY: You're being naïve, Nancy! Those people...

Murray chuckles as he walks back to Nancy and Jonathan.

MURRAY (CONT'D): They're not wired like me and you, okay? They don't spend their lives trying to get a look at what's behind the curtain.

Murray chuckles.

MURRAY (CONT'D): They like the curtain. It provides them stability, comfort, definition. This...this would open the curtain, and open the curtain behind that curtain, okay? So the minute someone with an ounce of authority calls bullshit, everyone will nod their heads and say, "See? Ha! I knew it! It was bullshit". That is, if you even get their attention at all.

NANCY: So you're saying we did all of this for nothing?

MURRAY: I'm saying, I'm thinking.

Murray takes a sip of his drink. He recoils slightly.

MURRAY (CONT'D): Ooh!

Murray grunts, walking past Nancy and Jonathan to get to the kitchen. Nancy and Jonathan both look annoyed.

INT. MURRAY'S WAREHOUSE – KITCHEN – DAY

Murray starts to unscrew the cap of a club soda bottle when he has a realisation.

JONATHAN (O.S.): This is ridiculous.

MURRAY: That's it. That's it!

Nancy walks into the kitchen.

NANCY: What's it?

MURRAY: It's just too strong. Too strong.

Murray pours some club soda into his glass before taking a sip. He nods, pouring more club soda.

MURRAY (CONT'D): Better.

Murray takes a sip. Jonathan turns around and walks away, annoyed. Nancy starts to catch on. Murray looks at Nancy.

MURRAY (CONT'D): Perfect.

NANCY: We water it down.

MURRAY: Precisely.

Jonathan walks back to the kitchen.

JONATHAN: Wait. What?

MURRAY: Your story. We moderate it.

Murray opens a cupboard and grabs out two more glasses, setting them down on the bench.

MURRAY (CONT'D): Just like this drink here. We make it more tolerable.

Murray starts to pour club soda into the new glasses.

MURRAY (CONT'D): Perhaps Barbara was exposed to some dangerous toxins.

Murray starts to pour the vodka mix into the new glasses.

NANCY: A leak from the lab. Like Three Mile Island or something.

MURRAY: Something scary but familiar.

Murray sets the glasses down on the other side of the bench, in front of Nancy and Jonathan.

MURRAY (CONT'D): Close enough that it hits the man right where it hurts.

Nancy picks up the glass in front of her.

NANCY: And those assholes that killed Barb...

MURRAY: They'll go down.

Nancy and Jonathan nod, taking deep breaths before drinking from their glasses. Murray grins before doing the same.

EXT. HAWKINS LAB – DAY

OWENS (O.S.): All right, what are we looking at?

INT. HAWKINS LAB – LAB ROOM – DAY

A lab technician shows Owens some test tubes filled with soil.

LAB TECHNICIAN: This was some of the soil we took yesterday.

OWENS: Okay. So what is your concern?

LAB TECHNICIAN: Well, we didn't find any signs of contamination. Uh, nothing hazardous other than some pesticides.

The lab technician walks to another section of the lab.

OWENS: Well, it's a farm.

LAB TECHNICIAN: Right, right. Exactly. But...

Owens walks over to the lab technician. Another lab technician turns a Bunsen burner on, getting a flame. He moves the Bunsen burner under a stand that holds a beaker full of soil. The soil starts to react as if it's in a tornado, swirling up and around. The two technicians look at the test tubes further along the table. Owens follows their gaze to see that the soil in these test tubes are reacting the same way as the soil in the beaker is.

INT. IVES HOUSE – KITCHEN – DAY

Becky cuts a tea towel in half, holding it up. She shows it to Eleven.

BECKY: Like this?

Eleven nods.

ELEVEN: Yes.

INT. IVES HOUSE – LOUNGE ROOM – DAY

Eleven sits on the floor between Terry and the TV. Becky sits off to the side.

BECKY: It's okay if I sit here, right?

ELEVEN: Yes.

Eleven puts the blindfold on, tightening it around her head.

BECKY: And I won't mess it up or anything?

ELEVEN: No.

BECKY: Okay. If you talk to Terry, will you tell her that I love her very much? And that I'm sorry that I didn't believe-

ELEVEN: Stop talking.

BECKY: Okay, sorry.

TERRY: Breathe. Sunflower. Rainbow. Three to the right. Four to the left. Four-fifty. Breathe.

INT./EXT. VOID

Eleven opens her eyes, finding Terry in her rocking chair in front of her.

TERRY (CONT'D): Breathe. Sunflower. Rainbow.

Eleven starts to walk towards Terry.

TERRY (CONT'D): Three to the right. Four to the left. Four-fifty. Breathe.

ELEVEN: Mama?

TERRY: Sunflower. Rainbow.

ELEVEN: Mama, it's me...

TERRY: Three to the right. Four to the left. Four-fifty.

ELEVEN: Jane.

TERRY: Breathe. Sunflower.

ELEVEN: I'm here now.

TERRY: Four-fifty. Breathe. Sunflower. Rainbow.

ELEVEN: I'm home.

Terry looks at Eleven.

TERRY: No.

Terry grabs Eleven's hand.

INT./EXT. VOID

Eleven is alone.

ELEVEN: Mama!

A woman runs behind Eleven. She turns, seeing the woman slowly walking, doubled over and panting. We see that it's a younger Terry, dress stained with blood. She lets out a groan and falls to the ground. Eleven runs over.

ELEVEN (CONT'D): Mama! Mama!

Eleven kneels beside Terry, who has started to panic.

TERRY: Oh, oh, my baby!

ELEVEN: What do I do? Mama, what do I do? Help me!

BECKY (O.S.): Breathe. Breathe.

FLASHBACK – INT. IVES HOUSE – LOUNGE ROOM – DAY

Terry lays on the floor, Becky next to her and holding her hand.

BECKY (CONT'D): Just breathe. Breathe. Just breathe, all right? They're on their way. They're on their way, okay?

TERRY: Okay.

FLASHBACK – INT. HAWKINS MEMORIAL HOSPITAL – HALLWAY – DAY

Terry is rushed to the operating room by two nurses.

NURSE: Stay with us, darling. Stay with us.

Terry groans.

FLASHBACK – INT. HAWKINS MEMORIAL HOSPITAL – OPERATING – DAY

Terry looks around, disorientated. There's indistinct chatter. Terry groans. An oxygen mask is placed over her mouth. Her stomach is cut into, a crying baby removed. Eleven. Terry grunts. There's indistinct chatter. One of the men in scrubs pulls his mask down. It's Brenner. Terry's vision goes black.

FLASHBACK – INT. HAWKINS MEMORIAL HOSPITAL – PATIENT ROOM – DAY

Terry opens her eyes to see a vase full of sunflowers, then sees Becky.

BECKY: Hey, there.

Terry sighs, looking around.

TERRY: Jane? Where's Jane?

Becky starts to cry. Terry looks confused.

BECKY: I'm sorry. I'm so sorry.

TERRY: No, I saw her.

BECKY: No, no, she wasn't breathing.

TERRY: She was crying.

Flashback to #205. An operating room. A crying baby Eleven is taken from Terry.

BECKY: No.

TERRY: I heard it. He was there.

Flashback to #205. An operating room. Brenner pulls down his mask.

BECKY: Who was there?

TERRY: He took her.

Terry starts to pull at the wires in her arm. Becky tries to stop her.

BECKY: Don't take it out! Terry!

A nurse opens the door and runs into the room, trying to help Becky calm Terry down.

BECKY (CONT'D): Terry!

TERRY: No! No! Please don't!

Terry is injected with a sedative.

FLSHBCK – INT. IVES HOUSE – KITCHEN – DAY

TERRY (CONT'D): Three to the right. Four to the left.

Terry clicks the safe dial, unlocking the safe. She opens it to find a gun, taking it and loading it with bullets.

FLSHBCK – EXT. HAWKINS LAB – DAY

Terry sits in her car. She takes a deep breath and opens her door, stepping out and heading inside.

FLSHBCK – INT. HAWKINS LAB – FOYER – DAY

A group of women open the front door and walk inside, chatting. Terry walks in with them, trying to blend in.

GUARD: Ma'am, can I see your badge?

Terry turns, drawing her gun.

TERRY: Stay back. Stay back!

Terry waves the gun around. The guard reaches for his gun. She shoots him. People scream. An alarm starts blaring.

FLSHBCK – INT. HAWKINS LAB – HALLWAY – DAY

Terry walks down the hallway. People avoid her and start to run away. Terry checks in rooms.

TERRY (CONT'D): Jane? Jane?

Terry looks down the hallway and sees a door with a rainbow on the frame. She walks over, opening the door to see two young girls playing with toys inside – young Eleven and young Kali.

FLSHBCK – INT. HAWKINS LAB – RAINBOW ROOM – DAY

Terry looks relieved to see Eleven. She walks over to hug her.

TERRY (CONT'D): Jane...

Guards enter the room and grab Terry.

TERRY (CONT'D): No!

The guards drag Terry away from the room.

TERRY (CONT'D): No! No! She's my child! No! She's my child!

FLSHBCK – INT. HAWKINS LAB – ROOM – DAY

Terry struggles as she's tied down onto a bed.

TERRY (CONT'D): No! No. No.

Terry catches sight of Brenner standing next to her. A nurse grabs Terry's head and holds it straight. Terry starts to cry.

TERRY (CONT'D): No. No. No.

A mouthguard is shoved inside Terry's mouth.

TERRY (CONT'D): Ah!

A nurse holds Terry's head straight so that another can put paddles against Terry's temples.

BRENNER: Four-fifty.

Ray turns the dial on the machine. Terry screams, her screams muffled by the mouth guard. Ray presses a button, electrocuting Terry. She gives a muffle scream, gripping the bars on the bed tightly. She lets go, her grip loose. Her eyes flicker. The paddles are taken away.

FLASHBACK – INT. IVES HOUSE – LOUNGE ROOM – DAY

Becky sits on the floor next to Terry.

BECKY: Breathe. They're on their way.

FLASHBACK – INT. HAWKINS MEMORIAL HOSPITAL – HALLWAY – DAY

Terry is wheeled through by two nurses.

NURSE: Stay with us, darling.

Flashback to #205. An operating room. A crying baby Eleven is taken from Terry.

FLASHBACK – INT. HAWKINS MEMORIAL HOSPITAL – PATIENT ROOM – DAY

Terry sees a vase of sunflowers.

TERRY (O.S.): Sunflower.

Becky tries to calm Terry down.

FLASHBACK – INT. IVES HOUSE – KITCHEN – DAY

Terry kneels in front of the safe, clicking the combination.

TERRY (CONT'D)(O.S.): Three to the right. Four to the left.

Flashback to #205. Inside Hawkins Lab. Terry shoots a guard.

FLASHBACK – INT. HAWKINS LAB – HALLWAY – DAY

Terry sees the door with a rainbow on the door frame.

TERRY (CONT'D)(O.S.): Rainbow.

Terry opens the door to find a young Eleven and a young Kali playing.

FLASHBACK – INT. HAWKINS LAB – ROOM – DAY

Ray turns the dial on the machine.

TERRY (CONT'D)(O.S.): Four-fifty.

FLASHBACK – INT. IVES HOUSE – LOUNGE ROOM – DAY

Becky kneels on the floor beside Terry.

BECKY: Breathe.

Flashback to #205. An operating room. A crying baby Eleven is taken from Terry.

FLSHBCK – INT. HAWKINS MEMORIAL HOSPITAL – PATIENT ROOM – DAY

Terry sees a vase of sunflowers.

TERRY (O.S.): Sunflower.

Flashback to #205. Inside Hawkins Lab. Terry shoots a guard.

FLSHBCK – INT. HAWKINS LAB – HALLWAY – DAY

Terry sees the door with a rainbow on the door frame.

TERRY (CONT'D)(O.S.): Rainbow.

FLSHBCK – INT. HAWKINS LAB – RAINBOW ROOM – DAY

Terry is pulled away by guards.

TERRY (CONT'D): Jane...No!

FLSHBCK – INT. HAWKINS LAB – ROOM – DAY

Ray turns the dial on the machine.

TERRY (CONT'D)(O.S.): Four-fifty.

FLSHBCK – INT. IVES HOUSE – LOUNGE ROOM – DAY

Becky kneels on the floor beside Terry.

BECKY: Breathe.

Flashback to #205. An operating room. A crying baby Eleven is taken from Terry.

FLSHBCK – INT. IVES HOUSE – KITCHEN – DAY

Terry kneels in front of the safe, clicking the combination.

TERRY (O.S.): Three to the right. Four to the left.

FLSHBCK – INT. IVES HOUSE – LOUNGE ROOM – DAY

Becky kneels on the floor beside Terry.

BECKY: Breathe.

Flashback to #205. The Ives kitchen. Terry opens the safe and finds a gun.

Flashback to #205. The Ives kitchen. Terry clicks the combination to the safe.

Flashback to #205. A room in Hawkins Lab. Terry is electrocuted.

FLSHBCK – INT. HAWKINS MEMORIAL HOSPITAL – PATIENT ROOM – DAY

Terry sees a vase of sunflowers.

TERRY (O.S.): Sunflower.

Flashback to #205. An operating room. A crying baby Eleven is taken from Terry.

Flashback to #205. An room in Hawkins lab. Brenner stands over Terry.

Flashback to #205. The Ives kitchen. Terry loads the gun with bullets.

FLSHBCK – INT. HAWKINS LAB – HALLWAY – DAY

Terry sees the door with a rainbow on the door frame.

TERRY (CONT'D)(O.S.): Rainbow.

Flashback to #205. A room in Hawkins Lab. Terry is electrocuted.

FLSHBCK – INT. IVES HOUSE – LOUNGE ROOM – DAY

Becky kneels on the floor beside Terry.

BECKY: Breathe.

Flashback to #205. An operating room. A crying baby Eleven is taken from Terry.

Flashback to #205. A hospital room. A vase of sunflowers on a small table.

FLSHBCK – INT. IVES HOUSE – KITCHEN – DAY

TERRY (O.S.): Three to the right. Four to the left.

Terry opens the safe and finds a gun.

Flashback to #205. A hallway in Hawkins Lab. The door with a rainbow on the door frame.

Flashback to #205. The Rainbow Room. Young Eleven and Young Kali play.

Flashback to #205. A room in Hawkins Lab. Terry is electrocuted.

FLSHBCK – INT. IVES HOUSE – LOUNGE ROOM – DAY

Becky kneels on the floor beside Terry.

BECKY: Breathe.

Flashback to #205. An operating room. A crying baby Eleven is taken from Terry.

Flashback to #205. A hospital room. A vase of sunflowers on a small table.

Flashback to #205. A hospital room. A vase of sunflowers on a small table.

Flashback to #205. A hallway in Hawkins Lab. The door with a rainbow on the door frame.

FLSHBCK – INT. IVES HOUSE – KITCHEN – DAY

Terry loads a gun with bullets.

TERRY (O.S.): Four-fifty. Sunflower. Rainbow.

Flashback to #205. A room in Hawkins Lab. Terry is electrocuted.

Flashback to #205. The Ives kitchen. Terry opens the safe and finds a gun.

Flashback to #205. An operating room. A crying baby Eleven is taken from Terry.

Flashback to #205. A hospital room. A vase of sunflowers on a small table.

Flashback to #205. The Ives kitchen. Terry opens the safe and finds a gun.

Flashback to #205. A hallway in Hawkins Lab. The door with a rainbow on the door frame.

Flashback to #205. The Rainbow Room. Young Eleven and Young Kali play.

Flashback to #205. A hallway in Hawkins Lab. The door with a rainbow on the door frame.

Flashback to #205. The Rainbow Room. Young Eleven and Young Kali play.

Flashback to #205. A hallway in Hawkins Lab. The door with a rainbow on the door frame.

Flashback to #205. The Rainbow Room. Young Eleven and Young Kali play.

INT./EXT. VOID

Eleven lets go of Terry.

INT. IVES HOUSE – LOUNGE ROOM – DAY

Eleven quickly takes off her blindfold, gasping. Terry's nose bleeds.

TERRY (CONT'D): Sunflower. Rainbow. Three to the right. Four to the left. Four-fifty. Breathe. Sunflower.

Eleven breathes heavily, her nose bleed matching her mother's. Becky tries to comfort her.

EXT. HAWKINS ROAD – NIGHT

Joyce's car drives along.

INT. JOYCE'S CAR

Joyce drives the car. Bob sits in the passenger seat, looking at his map. Will and Mike sit in the backseat.

MIKE: There's nothing. There's nothing here.

JOYCE: Are...are we close?

BOB: We're in the vicinity.

JOYCE: What's that mean, the vicinity?

BOB: It means we're close. I mean, I don't know. It's not precise.

JOYCE: But we did all that work.

BOB: I told you, the scale ratio is not exactly one-to-one. We needed to take-

In the backseat, Will suddenly lurches forward.

WILL: Turn right.

Mike looks at Will. Joyce turns around to look at him.

JOYCE: What?

WILL: I saw him.

Joyce starts looking around.

JOYCE: Where?

WILL: Not here. In my now-memories.

BOB: In your what?

WILL: Turn right!

Joyce turns the steering wheel hard, the tires screeching as she does so. They all start screaming as Joyce ploughs through the sign for Merrill's Farm. They scream as Joyce's car approaches the pumpkin patch, stopping inches away from Hopper's truck's bumper. They breathe heavily. Joyce turns to look at Will and Mike.

JOYCE: Are you okay?

MIKE: Superspy.

BOB: What's Jim doing here? Joyce?

Joyce and Bob start to get out of the car.

JOYCE: Boys, I need you to stay here.

WILL: No. Mum, Mum, Mum, it's not safe.

JOYCE: That's why I need you to stay here! Stay here!

Joyce shuts the door.

EXT. MERRILL FARM – PUMPKIN PATCH – NIGHT

Joyce and Bob approach the hole.

JOYCE (CONT'D): Hopper!

Joyce starts to climb into the hole.

BOB: Hey, be careful.

Joyce doesn't say anything, continuing to climb into the hole. Bob looks reluctant but does the same, although he mainly stays around the top edge.

BOB (CONT'D): Just going down the hole.

Joyce looks at the hole into the Hawkins Tunnel System, which has been covered up by vines.

JOYCE: Vines.

Joyce looks at the shovel that sits on the ground near Bob.

JOYCE (CONT'D): Give me that.

BOB: The shovel?

JOYCE: Yes, give me the shovel.

Bob picks up the shovel and hands it down to Joyce. Joyce takes the shovel and stabs it down into the vines. They screech and spray liquid, making Joyce gasp. Taking a deep breath, she stabs down into the vines until they clear away. She tosses the shovel onto the ground and looks at Bob.

JOYCE (CONT'D): I need you to help me get down there.

BOB: Joyce, what are you talking about?

JOYCE: Bob! Now!

INT. HAWKINS TUNNEL SYSTEM – NIGHT

Bob lowers Joyce into the hole. She drops down, breathing heavily, before she looks around and walks down the tunnel slightly.

JOYCE (CONT'D): Hopper! Hopper! Hopper!

Bob drops down into the hole behind Joyce with a grunt.

BOB: Joyce, what is going on? Where are we?

JOYCE: Bob, are you okay?

Joyce reaches into Bob's jacket pocket and pulls out his mini torch, using it to see better as she looks around.

BOB: Tunnels. Is this Will's map?

JOYCE: Hopper!

BOB: Are we in Will's map?

Joyce starts to walk down the tunnels.

JOYCE: Hopper! Hopper!

INT. HAWKINS TUNNEL SYSTEM – NIGHT

Joyce and Bob walk through the tunnels.

BOB: We're in Will's map.

JOYCE: Hopper!

BOB: We're actually inside of Will's map.

JOYCE: Hopper!

BOB: How did he know all this?

Joyce and Bob come to a fork in the tunnels. Joyce looks between them before spotting something on the ground and walking over. It's a cigarette piece.

JOYCE: Bob! Over here!

Joyce picks the cigarette piece up. Bob walks over.

JOYCE (CONT'D): It's his.

Joyce looks down the tunnel.

JOYCE (CONT'D): He's gotta be this way. Come on.

Joyce starts walking down the tunnel. Bob doesn't move for a moment, looking as though he doesn't believe what's happening, before he follows after Joyce.

BOB: Okay.

JOYCE: Hopper!

EXT. MERRILL FARM – PUMPKIN PATCH – NIGHT

Will and Mike approach the hole, standing on the edge as they look in.

MIKE: Do you see anything? I mean, in your now-memories?

Will shakes his head.

The sound of cars approaching makes Will and Mike turn around, seeing a group of Hawkins Power and Light vans approaching the pumpkin patch. Will looks scared. He and Mike share a look before they look back at the vans.

INT. HAWKINS TUNNEL SYSTEM – HUB – NIGHT

Joyce and Bob walk in.

JOYCE: Hopper! Hopper!

Joyce and Bob look around, disgusted by what they see.

JOYCE (CONT'D): What? This is...

Joyce's torchlight shines on Hopper's hat and torch. She keeps looking, spotting his arm.

JOYCE (CONT'D): Oh! It's his arm.

Joyce and Bob run over to Hopper, kneeling down. They start to pull at the vines that cover him. The vine around Hopper's neck starts to tighten.

BOB: It's choking him.

Bob pulls at the vine around Hopper's neck.

HOPPER: Knife.

JOYCE: Knife?

Bob points the torch at the knife.

BOB: It's over there.

JOYCE: Okay.

Joyce grabs the knife and uses it to cut through the vine around Hopper's neck. She grunts when it cuts through.

HOPPER: Hands!

Joyce starts to cut through the vines around Hopper's hand and wrist. A vine starts to wrap around Hopper's forehead. He grunts. Joyce cuts through the vines around Hopper's hand and wrist. He grabs the knife from her and starts cutting at the vines himself.

HOPPER (CONT'D): Cut it...

Joyce and Bob continue to pull at the vines. Hopper yells and cuts another vine.

HOPPER (CONT'D): Bastard!

The vines let go of Hopper's upper half, allowing him to sit up. He rips the vines around his ankles and feet. Joyce and Bob help him stand up. Hopper faces Joyce, panting.

JOYCE: Oh, my God. Hopper, are you okay?

HOPPER: Joyce.

JOYCE: Are you okay? Are you okay?

Hopper looks at the place where the vines held him down. He reaches behind him and gives Bob a tap, as if to let him know that he knows he's there.

HOPPER: Hey, Bob.

BOB: Hey, Jim.

The vines on the ground screech and begin to slowly slither towards the trio.

JOYCE: Oh, God!

The trio turn to walk back the way they came and find an agent in a hazmat suit standing there, holding a flamethrower. Bob and Hopper take a defensive stance. Joyce screams.

AGENT: Go! Go! Go! Clear the area!

Joyce, Hopper, and Bob start to walk past the agent.

HOPPER: Wait.

AGENT (CONT'D): Go!

Hopper reaches down and grabs his hat.

AGENT (CONT'D): Move, now!

EXT. MERRILL FARM – PUMPKIN PATCH – NIGHT

Guards and agents in hazmat suits crowd the area, looking into the hole. Will and Mike stand back. There's indistinct chatted.

INT. HAWKINS TUNNEL SYSTEM – HUB – NIGHT

The agent lights the flamethrower and aims the flames at the vines, making them screech.

EXT. MERRILL FARM – PUMPKIN PATCH – NIGHT

Will grunts and doubles over, holding his stomach. He lays on the ground, writhing on his side. Mike lays beside him.

MIKE: Will? Will, you okay?

INT. HAWKINS TUNNEL SYSTEM – HUB – NIGHT

The vines screech as the flames hit them.

EXT. MERRILL FARM – PUMPKIN PATCH – NIGHT

Will shakes, grunting.

MIKE (CONT'D): Will, what's wrong?

INT. HAWKINS TUNNEL SYSTEM – HUB – NIGHT

The vines screech as the flames hit them.

EXT. MERRILL FARM – PUMPKIN PATCH – NIGHT

Will turns onto his back, convulsing and letting out an unholy scream. Mike jumps up, backing away slightly. Agents start to walk towards the boys, torchlights trained on the convulsing Will.

Cut to black.

END EPISODE.